

THE ANTONI TÀPIES FOUNDATION



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MIQUEL TÀPIES ANTONI TÀPIES FOUNDATION CO-ORDINATOR



Towards the end of 1984, when Antoni Tàpies decided to set up the foundation that is to bear his name, the painter said that in this way he hoped to provide a tool with which to work towards the achievement of "ideals that are impossible to realize in a single life, for want of time and resources". Four years later, with the Antoni Tàpies Foundation preparing to open its doors to the public, the ideals the painter was referring to have begun to take shape, and work is in progress on the preparation of the programmes and services which, in the not so very distant future, will make up the new centre's cultural project.

At the moment, work is continuing feverishly on the conversion of the old Montaner i Simón publishing house, designed by the Modernist architect Domènech i Montaner (1850-1923), to the new function that awaits it as the foundation's home. A carefully thought out project by Roser Amadó and Lluís Domènech will restore the building's original architectural conception, much disfigured over the years, and at the same time will provide the necessary distribution of space in which to carry out the centre's programmes and house the foundation's library, archives, and stores. If all goes according to plan, the centre will open its doors at the end of 1989 and, with the recuperation for public use of this prime example of Modernist architecture, the

Antoni Tàpies Foundation will have accomplished one of its first objectives.

The core of the foundation will be the permanent collection consisting of an enormous selection of works by Tàpies contributed by the artist himself, and representing the different stages of his career, from the beginnings down to the present day. This collection, which will be exhibited regularly and for long periods of time, will demonstrate the whole range of techniques and resources used by the artist, from painting and *assemblage* to sculpture in bronze, including graphic work, drawing and ceramics. An archive consisting of manuscripts, sketches, models, copperplate engravings and other material will allow students an even more complete and accurate insight into Tàpies's work. For the same reason, the foundation also intends to republish the painter's writings along with the less accessible studies on his work. From time to time, the exhibition of the permanent collection will be complemented by temporary shows, with which it is hoped to stimulate the spectator and motivate his critical sense through in-depth readings of particular or generic aspects of the whole range of contemporary art, and especially those aspects that have contributed most generously to the genesis of today's human awareness.

The artist will also donate the initial nucleus of what it is hoped will become an

authoritative library on the subject of modern art. The gaps that still exist in this country as regards certain aspects of the history of art and of aesthetics have led us especially to provide this library with an important bibliographic fund, already of a considerable size, on the art and culture of the east. In this way, we put into effect one of the founder's ideals. Tàpies has always considered that an interest in cultures other than western culture are emblematic of modernity and that the art of the Far East in particular has been a decisive factor in the development of different western creative tendencies during this century.

The Antoni Tàpies Foundation intends, as far as is possible, to fulfill an educational and instructive role. It is foreseen that the centre will hold conferences, seminars and symposiums, as well as musical auditions and film screenings. Our aim is to bring to students and to the general public the voices of the best specialists in the different fields of art and thinking that we hope to cultivate. To provide, in this way, a setting for debate, criticism and research regarding central questions which a sometimes negligent cultural policy tends to ignore. It is hoped, in short, that the new centre will create an atmosphere of study —Tàpies has described it as an "emotional climate"— that Domènech i Montaner's building itself, light and airy as a cathedral, will doubtless help to reinforce. ●